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ART'S SUMMER OUTINGS

BY ALFRED TRUMBLE.

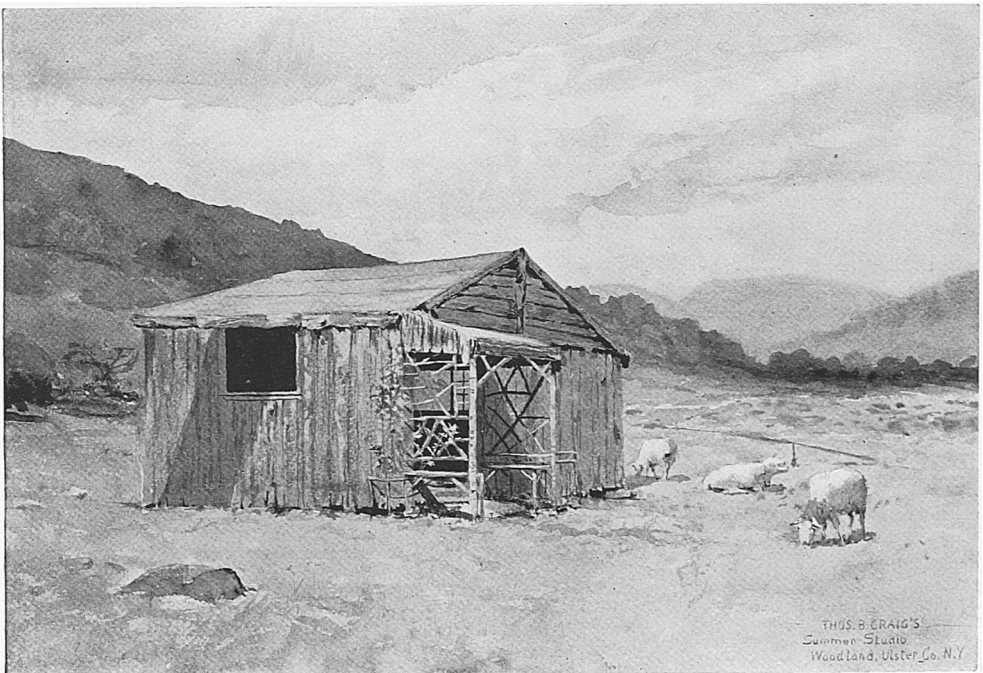
Illustrated from original sketches by various artists.



DAWSON-WATSON.

THE life of an artist, no matter how it may be hampered or distressed by the privations of poverty and the lack of public appreciation, or tormented by the ambitions and the ideals which too often elude the poets, whether their medium of expression be brush or pen, carries with it one compensation. During one portion of the year, the painter is as free of the grinding routine of purely sordid endeavor, and the battle for recognition, as the sunshine, the leaves and grass, the running water, and the birds. The summer belongs to the artist by an inalienable right, whether he chooses, or is compelled, to spend it in gipsy camps, rude cabins, pleasant rural homes, or among smiling meadows or rugged forests and mountains. In some senses, in most personal senses, in fact —this period of artist life is the most interesting to the world, for then one comes closer to a knowledge of his identity.

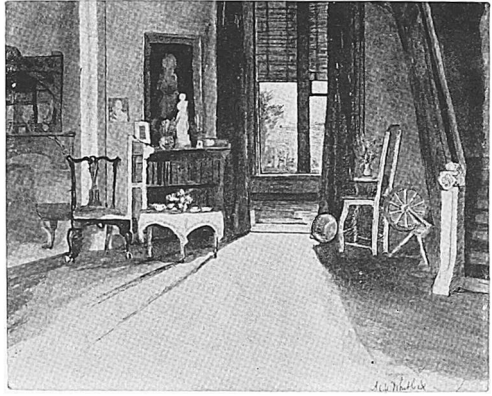
Many years ago, that strange genius of English literature, George Borrow, christened the Romany race, which had adopted him as a son, the "children of the summer." The title properly belongs, however, to the race of the easel, and Borrow would, perhaps, have been the first to confer it, had he known its members as well



THOMAS B. CRAIG'S STUDIO AT WOODLAND, N. Y.

as he knew the wandering bands among whom he lived on English commons, in Spanish cork-forests, and among the vast plains of Hungary, at a time when art in America was an almost unknown term.

The familiar studio nests are empty at this season. Only a stray victim of some chance necessity remains in town. The flight of the others is as wide as the country. Up in Canada, in the Province of Quebec, Henry W. Ranger is at his summer work, at Bertiersville. Near by, at L'Ile d'Orléans, Horatio Walker has his country studio. Percy Woodcock is back in his native Do-



STUDIO OF MARY U. WHITLOCK.

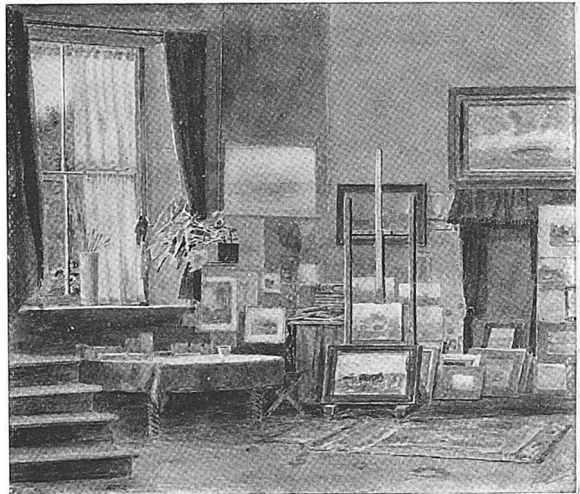


Drawn by Mary Read Sherman.
"PEPPERBOX."

minion for the season. Another visitor to Canada, in the direction of the Thousand Islands, and Montreal, is Miss Jennie Brownscombe, whose regular summer studio is, however, at Honesdale, Pa., where she has converted an old photograph gallery to artistic appearance as well as use. Mrs. M. E. Dignam, the President of the Woman's Art Association of Canada, has for seven years made her summer home at Muskoka, Ontario. It is a charming site, among the lakes and mountains, on the banks of the

Muskoka River, a thousand feet above the sea, and is well called "Glenwild."

The artistic colonists of the Catskill country continue to increase in numbers. The picturesque summer studio of George Henry Hall, N.A., is at Palenville, N. Y. At Arkville, in the house which the late Alexander H. Wyant, N.A., built for himself, his widow now paints. Charles Warren Eaton, Arthur Parton, N.A., in his "Nestlewood" cottage, Mr. and Mrs. J. Francis Murphy, at "Weedwild," and Messrs. Ernest C. Rost, Henry M. Rosenberg, C. William MacCord, are also residents of the Arkville country. Mrs. C. B. Coman



STUDIO OF DANIEL KOTZ.

has been working at the same place, as the guest of Mrs. Wyant. The studio of Thomas B. Craig is at Woodland, in Ulster County, and that of Miss Julia Dillon at Kingston.

But the whole Hudson River country, and in fact the whole interior of New York State, has an abundant summer population of artists. H. K. Bush-Brown, the sculptor, has his studio two miles above Newburgh. At Hague, in Warren County, Lake George, once a favorite sketching ground with the veterans A. B. Durand, William Hart, J. F. Kensett, J. W. Casilear, and David Johnson, this summer finds a colony comprising J. B. Bristol, Harry Watrous, and Robert M. Docker, of Brooklyn. At Hastings-on-Hudson is the hot-weather home of Jasper Francis Cropsey, N.A., a charming place, overlooking the river which has provided him with so many motives. George W. Cohen is at New Rochelle, and Mr. and



IN THE STUDIO OF GEORGE W. COHEN.



SYDNEY RICHMOND BURLEIGH ON BOARD THE "FARFALLA."

Mrs. George Merritt Clark, of Buffalo, rusticate in their house-boat, "The Bohemian," along the Erie Canal. Miss Frances Catherine Challenor is at Hasbrouk, in Sullivan County; Charles C. Curran has a studio at the lower end of Lake Erie; and G. B. Drake is camping at Old Forge, where his flesh diet is confined to the bear or deer that he can kill in the wilderness.

Charles Noel Flagg has his summer cottage at Mt. Vernon, N. Y.; Thomas J. Fogarty is at Canandaigua Lake; Francis Day, Frank Fowler, Arthur Hoeber, and Edward Loyal Field have studios at Nutley, N. J., but break

their summer up by trips to the Catskills and the seashore. Indeed, the summer homes of many of our artists are likely to cover a variety of ground. Thus Gilbert Gaul has, for years, owned an estate in Tennessee. He also has a house at the upper end of Manhattan Island, which is really in the country. Nevertheless, he spends a great part of his time at this season wandering where fancy dictates, or some special business may call him.

At Rockland Lake you find Paul Graf working; Edward Gay cruises along Long Island Sound in a floating studio, but has his summer home in the



WHERE FRANCES B. TOWNSEND WORKS.

old Roosevelt mansion in Pelham Park; H. H. Green, of Buffalo, has been sketching at Gowanda, in the Cattaraugus Valley; Joseph W. Gies at Mamaroneck; and J. Nat. Hutchins in the vicinity of Ithaca. William H. Howe has recently purchased a house at Lawrence Park, in Westchester County, and DuBois F. Hasbrouck has a cottage near Mt. Pleasant, in Ulster County, among the Catskills. Arthur J. Keller is at Highland Mills, with a month at Ellenville in prospect; and at Westchester J. Henderson Kelly, George Cope, and Albert Rosenthal have been doing their summer's work. At Nyack is the summer and winter home of Benjamin Lander, etcher, painter, and amateur



EDWARD L. MORSE'S STUDIO AT LIBERTY, N. Y.



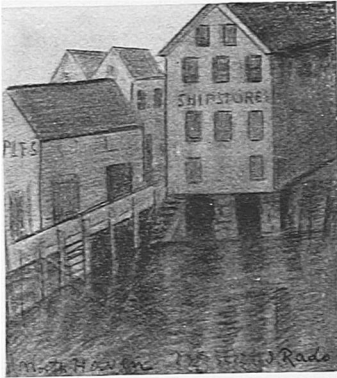
AUGUST WILL'S "FIDDLER'S ELBOW."

scientist. Joseph Lyman keeps his brush busy at Lake Placid, in the Adirondacks. One of the landmarks on the shores of Lake George is the extensive white summer house, with its studio attachment, of Henry A. Loop, N.A. At Liberty, in Sullivan County, are Mr. and Mrs. Edward L. Morse, and at Arkville Mrs. A. V. C. Dodshun is established.

At Sparta, N. Y., C. A. Needham is summering industriously ; at Underwood,

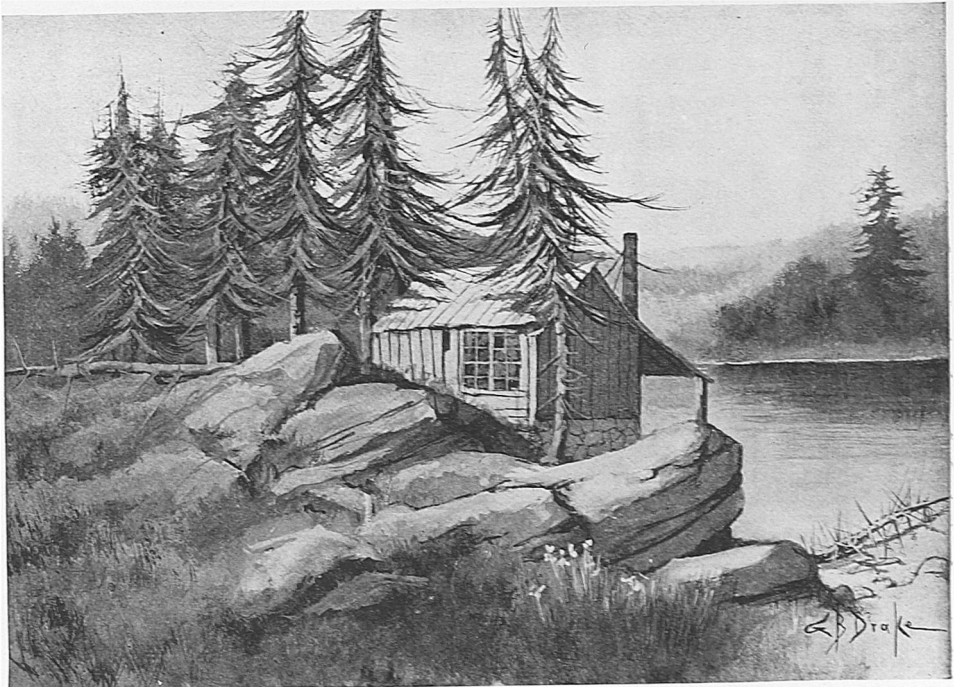


HOW W. W. DENLOW SPENT HIS SUMMER.



WHERE ILONA RADO SKETCHES.

in Essex County, in the heart of the Adirondack region, Miss S. Mary Norton has her charming summer cottage, and from "Bonnyblink" cottage, on Lake Placid, J. C. Nicoll makes his excursions in pursuit of the picturesque in all directions. W. A. Porter, of the Philadelphia Art Club, has built himself a studio near Westport, in Essex County, and Mrs. Maud Shirley Perry has done her sketching at Glen's Falls. Miss Grace Fitz Randolph has her summer home at "Gray-Nook," one of the most delightful country houses on Lake George ; E. J. Read is at Bradford, in Steuben County ; G. A. Reid has his own cottage and studio at Tan-



GEORGE B. DRAKE'S RURAL STUDIO.

nersville, and a larger house and studio for the use of his pupils; John Ruhl has made a temporary home for the summer at Newburgh; T. S. Sullivant is at Glen Haven, on Skaneateles Lake, in Cayuga County; R. M. Shurtleff has his home in the woods at Keene Valley, and William Wallace Scott is settled at New Rochelle; while L. E. Van Gorder, after setting up his easel for a couple of months at Mamaroneck, has removed it to the West for a change, and is studying Lake Erie from Toledo, Ohio. The summer home of L. M. Wiles and his gifted son is at Silver Lake, in Perry County, where they conduct one of the most efficient summer art schools in the country.



E. C. MESSER'S SKETCHING GROUND.



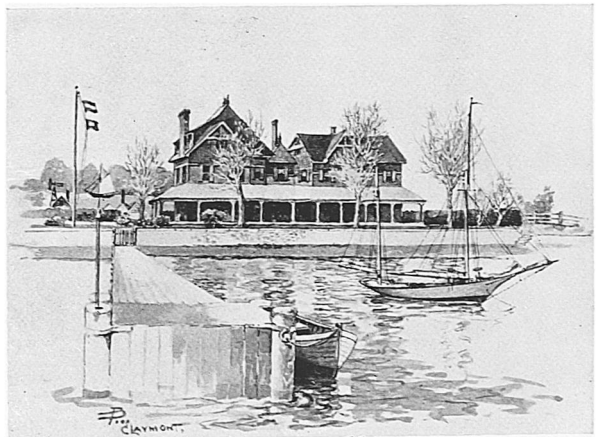
ORCHARD OF W. M. GOODES'S SUMMER HOME.

This enumeration, which could be made much more extensive, will, however, serve to indicate how widely the State of New York alone is populated with the summer homes of the artistic guild. The character of these homes is very varied. One painter's establishment is a mansion. Another's is an old barn or workshop. One

builds a beautiful cottage, and another knocks together a shanty of rough boards. But they are homes in which the dwellers, for four or five months, escape from their town studios, and draw fresh inspiration and strength from contact with nature.

There is still one section of New York which, more than any other, has acquired historical importance in connection with our summer art colonies. This is Long Island.

The artistic potentialities of Long Island may be said to have been discovered by Charles H. Miller, N.A. He was born in New York City, and educated for a physician. Meanwhile, a native passion for art led him, in his spare time, to educate himself as a draughtsman and painter.



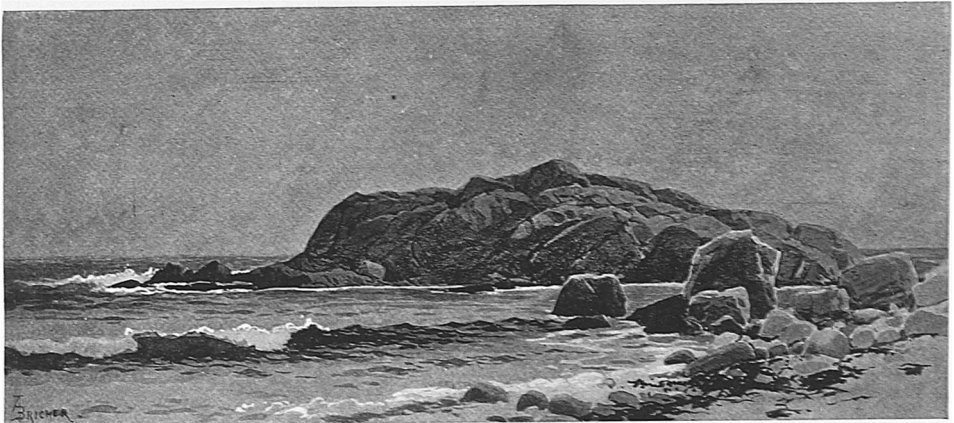
BIRDSALL D. PAINE'S RESIDENCE.



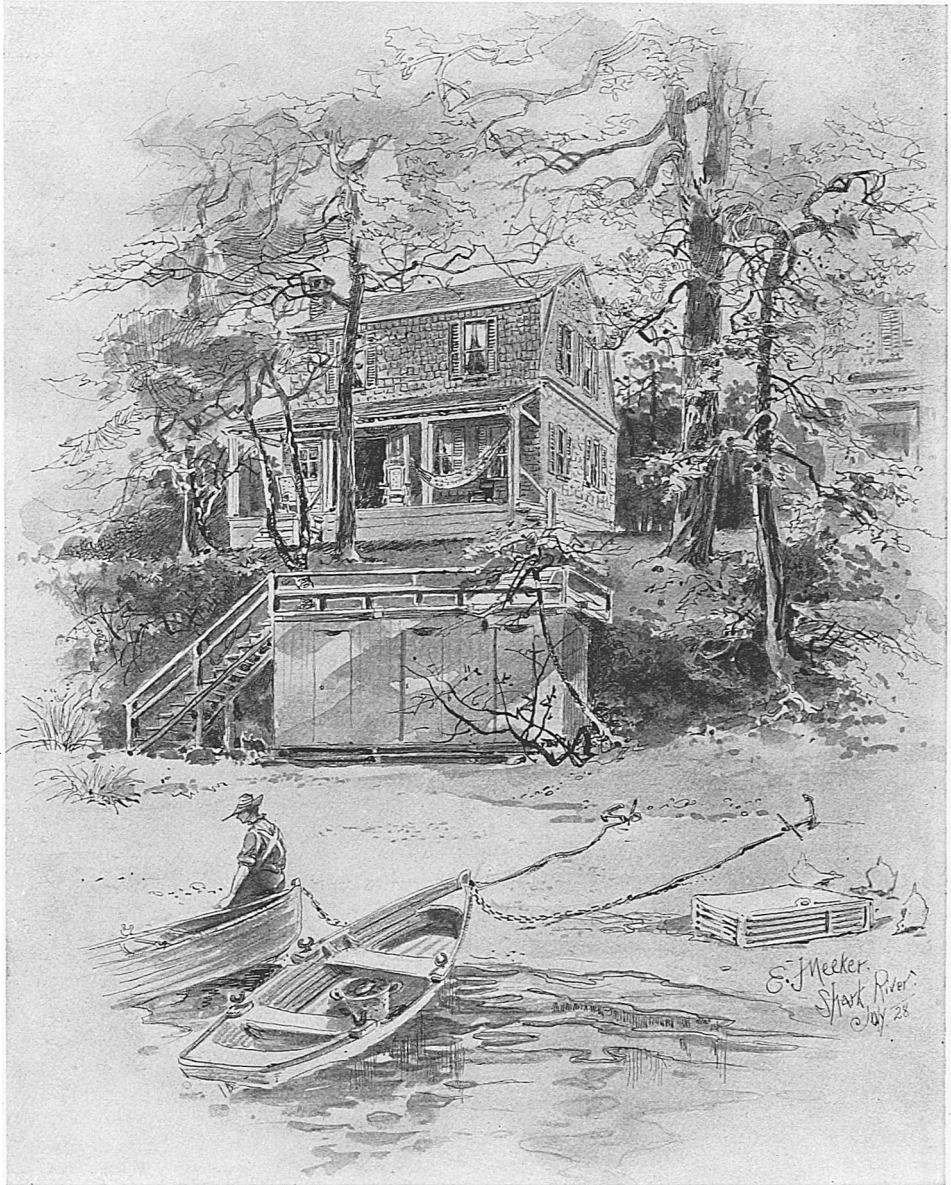
CHARLES A. HULBERT'S SKETCHING CLASS.

In 1863, when, at the age of twenty-one, he was graduated in medicine, he was already an exhibitor at the National Academy of Design. After graduating he went to Europe as surgeon of an emigrant packet, and in England the treasures of the public collections confirmed the resolution which was growing in him. He discarded his profession, to become an artist. He studied in Germany, Paris, and in the public galleries, his first master being Professor Lieber, at Munich. Returning to America, he devoted himself to the execution of an idea which became a fixed principle with him.

The old homestead of his family was in Queen's County, Long Island. The locality still preserved that sylvan character which has now vanished before rural vandalism and utilitarian progress. Thirty years ago he had commenced to paint the ancient farm-houses, the quaint water-mills, and the noble remains of forest, which are now little more than traditions. His landscapes are, in fact, most im-

*Drawn by A. T. Bricher.*

SKETCH AT SAKONNET, PA.



E. J. MEEKER'S HOME ON SHARK RIVER.

portant documents in the history of Long Island, for while he often found subjects elsewhere, his home has always been at the old homestead, and within reach of it he found the motives nearest to his heart.

His labors in time attracted the attention of other artists. Queen's County begins just outside of Brooklyn. It extends across the island from north to south, and offered at the time every diversity of local scenery. From the old settlements of Flushing, and the Revolutionary farms and manors of the Sound shore, the painter could work his way down to the Atlantic, and never lack variety of material.

At the south were the great bays and winding inlets, the grassy salt marshes and the reaches of surf-beaten sand, which are now the resort of the cheap excursionist from New York and Brooklyn; and everywhere were to be had, for moderate compensations, the summer homes which the painter needed as a base of operations for his excursions.

But Brooklyn expanded. Coney Island and Rockaway became roaring resorts. The railroads and the factories blotted out the pleasant farm-lands,



WHERE EMILY PERCY MANN SKETCHES.



JAMES D. SMILLIE'S STUDIO.



SUMMER SKETCH OF S. F. SMITH.

and speculation converted the choicest sketching grounds into cheap building sites. So the artistic legion was driven steadily eastward, until it found, between Peconic Bay and Montauk Point, an ideal camping-place. So, as the greatest colony of artists' summer homes on the continent, Easthampton came into notice. Easthampton is the centre of an extensive district, lying midway between the fashionable summer cottage settlements at the west, and the tempestuous point where

Montauk lighthouse rears itself, "a pillar of fire by night, a pillar of smoke by day." To the south is the sea, with one of the finest surfs on the coast, beating always on a lee shore. To the north is the old whaling port of Sag Harbor. It is a land of sand-dunes, of quaint farms, of creaking windmills, of orchards older than the memory of living man, filled with weather-beaten fruit-trees warped by a century of storm; of the picturesque settlements of the dying race of native Indians; and it is peopled by



E. R. BOWDISH'S CANAL-BOAT AND TENT STUDIO.



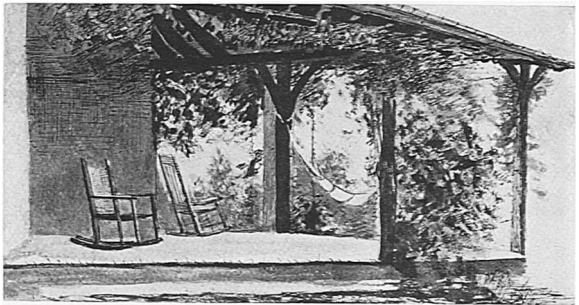
Drawn by A. B. Beard.

STUDIO OF DAN BEARD.

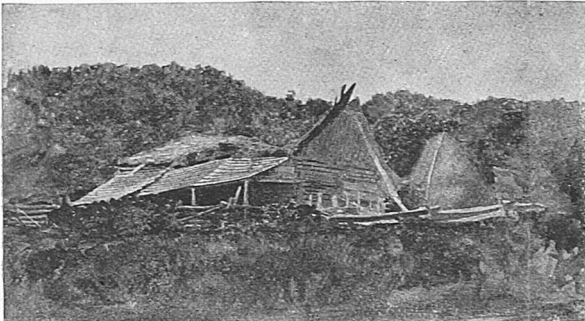
dead; C. Y. Turner, R. Swain Gifford, W. H. Lippincott, F. Hopkinson Smith, the Morans, J. Ward Stimson, who first took a summer class there, were among the pioneers. Little by little these summer visitors increased in numbers. Some bought or built houses, and the permanent settlement was fairly begun. The colonization re-

Caucasians indigenous to the soil, as characteristic as all the rest. No wonder such a place, only three hours removed from the New York of studios and exhibitions, should offer itself as an artists' paradise.

The first visitors to Easthampton quartered themselves among the farmers and the villagers. Such illustrators as E. A. Abbey and C. S. Reinhart found it a choice sketching ground. Such painters as Arthur Quartley, now



MARY U. WHITLOCK'S STUDIO VERANDA.



Drawn by Walter M. Dunk.

SKETCH AT BUSHKILL, PA.

ceived a decided impetus from articles in the magazines, and the influence of Mr. W. M. Laffan, a distinguished amateur artist and journalist, while officially connected with the Passenger Department of the Long Island Railroad, did much more, by improving the facilities of communication. Those were merry days in Eastham-

ton, days of artistic gypsyng, hard work, simple living, and a communion which brought many people together who might never have met before, and cemented many friendships which might never have been formed.

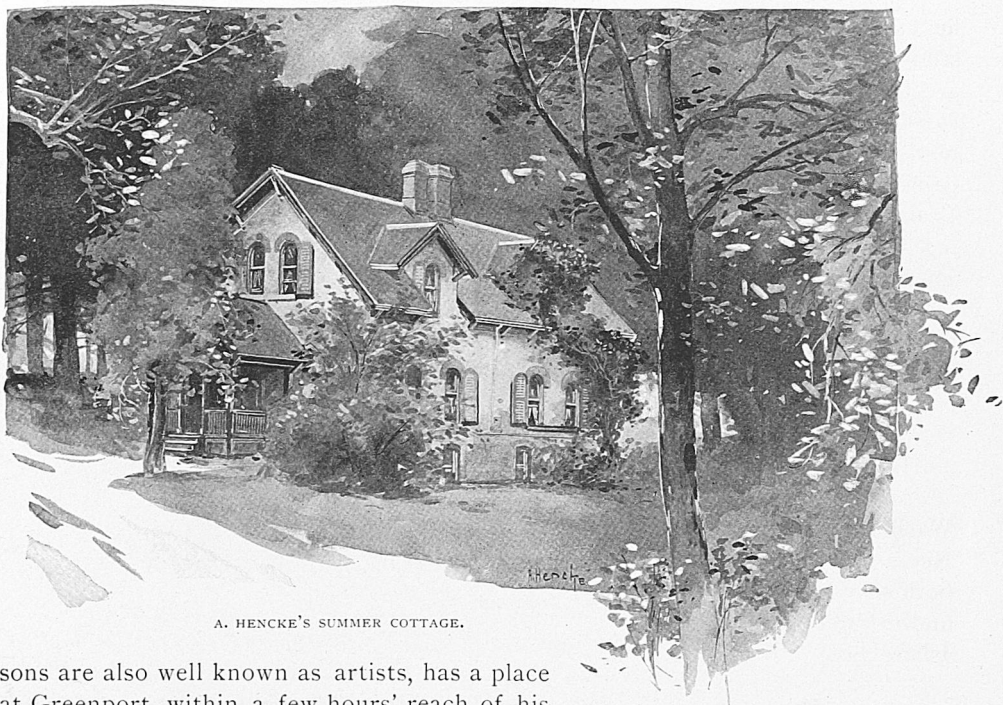
The Easthampton colony is to-day so extensive, and so constantly increasing, that it is impossible to estimate its augmentation from year to year. Thomas Moran has a cottage built by himself, and which is one of the most original artistic homes in the country. It is on the colonial plan, with a large studio which can also be used for social festivities. Here, from May until November, Mr. Moran makes his home, with his wife, son, and daughter, each of whom is an artist of unusual native gifts; Mrs. M. Nimmo Moran, in particular, ranking among the foremost artist etchers of our time. The hospitality of the Moran home is unbounded, and it is rarely free of guests. Edward Moran, whose wife and two



WHERE CHARLES A. FISKE SKETCHES.



ELLIOTT DAINGERFIELD'S STUDIO AT BLOWING ROCK.



A. HENCKE'S SUMMER COTTAGE.

sons are also well known as artists, has a place at Greenport, within a few hours' reach of his brother. William M. Chase has his summer home here, and conducts an outdoor school which graduates many talented pupils.

Among the other colonists in the Easthampton country this summer, may be mentioned E. McDowell, W. St. John Harper, Thomas Shields Clark, Mr. and Mrs. J. L. France, Elizabeth Strong, Mr. and Mrs. Paul F. Mundé, Emma B. King, Walter Clark, who is at Good Ground; Walter Douglas, at the Shinnecock Hills; Margaretta Lippincott, at Bayville; Walter Satterlee, who, since his return from Europe, occupies the cottage of J. H. Dolph, at Bellport; and Albert D. Blashfield,



ELLA F. PELL'S SKETCHING GROUND.

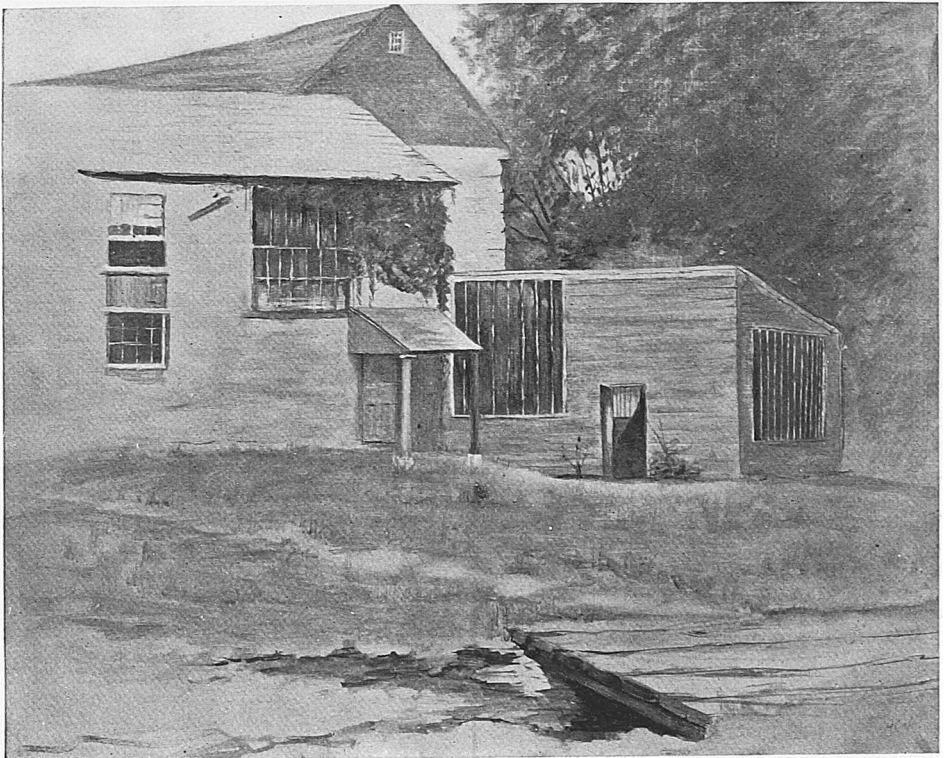
whose summer home is at Brookhaven, on the Great South Bay. You can travel westward, and still find our artists at work, like Harry Roseland, whose studio is at Flatlands; Frederick Burr Oppen, the caricaturist, who is at Bensonhurst; G. Wiegand and Edmund Wakeman, who work in much the same district as Roseland; Edward G. Sieber, who is at Smithtown; Susie B. Skelding, who works at Long Beach; while Baron de Grimm, the caricaturist, makes his summer studio wherever on Coney Island, at Rockaway, or Long Branch,

he can find characters worth studying. Several artists who are fortunate enough to have yachts to make their summer homes on, are also cruising from port to port around Long Island, notable among them being Edward A. Bell. Henry Farrer also summers on the Island, which has long been his home, although, like Mr. C. H. Miller, who resides at his home-
stead, at "Queenslawn," he keeps up his studio in New York.



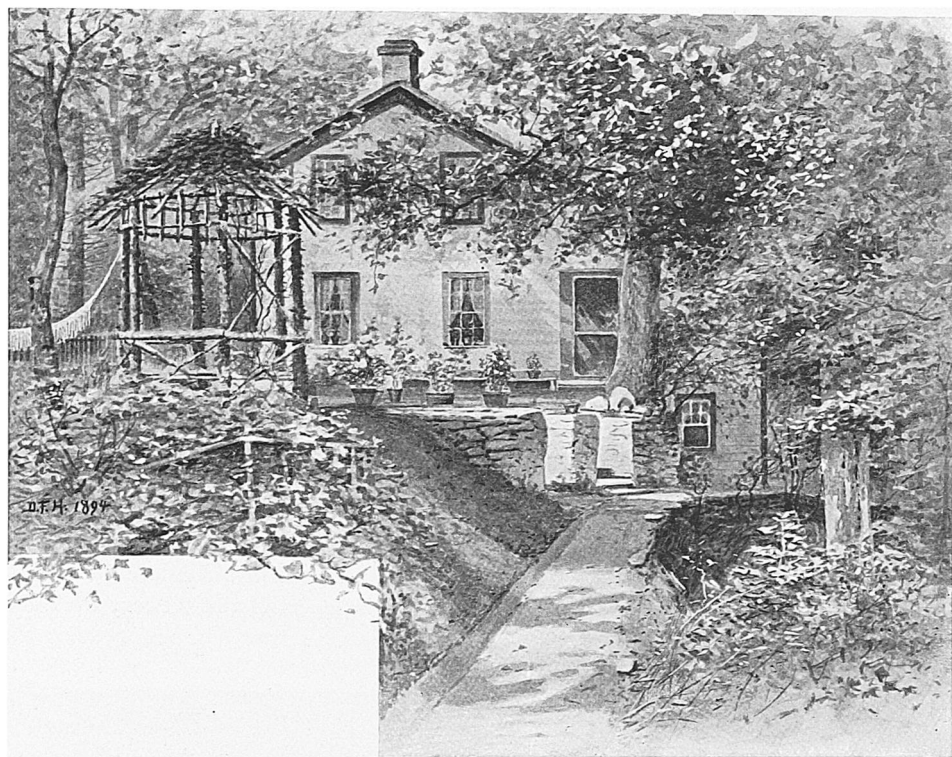
WALTER C. HARTSON'S STUDIO BOAT.

All along the north shore, at Flushing, Great Neck Point, Manhasset, and Port Washington; around Cold Spring Harbor, Huntington, Lloyd's Neck, Eaton's Neck, Port Jefferson, and so on along to Block Island Sound, many artists of both sexes have their summer homes. For those interested in old colonial remains, and in the picturesque phases of ship and boat building, and the scenery of Long Island Sound, this portion of the island is peculiarly attractive. Moreover, the



From a painting by Helen C. Hovenden.

THOMAS HOVENDEN'S STUDIO.



DUBOIS F. HASBROUCK'S STUDIO IN THE CATSKILLS.

natives, being of an amphibian character, provide excellent studies for the figure-painter. Steamboats reach the principal points from New York, as well as a regular service of the branch lines of the Long Island Railroad. Some of the artists occupy houses whose erection antedates the Revolutionary War. Others have built homes to suit themselves. The little inns, and the houses of the villagers and farmers, accommodate those of more modest means. But the easel encounters you



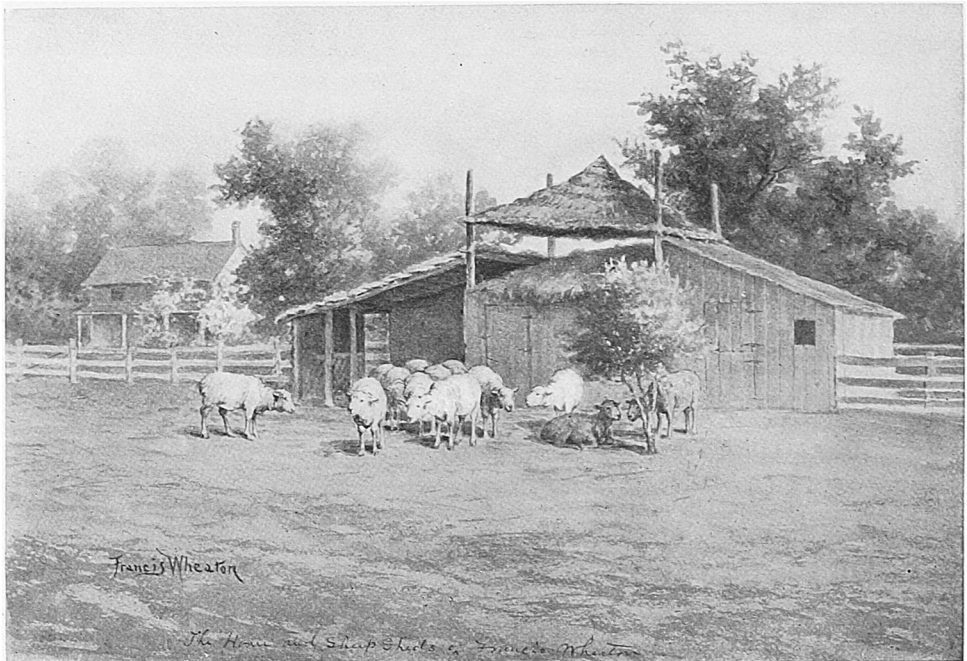
STUDIO OF WARREN SHEPPARD.

everywhere, and you can never tell, when you set out for a few miles stroll, whether you will encounter a village picnic or a summer art school by the way. The scenery is charming. The Sound on one side shows splendid water views. The country inland has every desirable quality; and the humblest village gardens burgeon with a splendor of old-fashioned flowers which all the costly conservatories in the world



WHERE J. L. FRANCE SKETCHES.

could not surpass. In these gardens the sun-flower erects a haughty head, happily unconscious of the fact that some day soon he will be decapitated, that his seed may fatten chickens. The hollyhock is not yet out of fashion here, there are scents



HOME AND SHEEP-SHEDS OF FRANCIS WHEATON.

of geranium in the air, roses blow such as you cannot buy at any city florist's shop, and there are beds where flourish sweet-lavender, and sage, and thyme, which you can smell as you go by. Even in the heart of the biggest of these north shore towns you find yourself suddenly in the country, where sunbonnets have not been replaced by Paris fashioned hats, and where calico has not been superseded by ready-



WHERE ELLA F. PELL SKETCHES.

made toilettes from the drygoods bazaars. All the elements hereabouts are possessed of the qualities which attract the artist. The village street, the village grocery, the village tavern, the village kitchen or parlor, are equally rich in suggestive revelations, while all nature out of doors invites him. But best of all, this part of Long Island has almost entirely escaped the blight of arbitrary fashion. There is here none of the idle midsummer show of the stylish summer resort, such as you are likely to encounter on the Atlantic shore. Nobody stares at you as you lug your paint-box and easel and stool, in your well-worn suit and with your dingy sun-umbrella. But when a regulation summer tourist appears, in irreproachable outing style, the whole community turns out to resent the offence. The writer was once sitting an evening away, upon what is locally called "the porch" of a hostelry

not very remote from Setauket, when a superfluously elegant young man ascended the steps, and commanded the waiter, who was also the hostler and bartender of the establishment, to fetch him "a bottle of fizzy wine, and have it good and cold." Mine host at this house of call was an ancient mariner, who had no respect for anything save the Bible, George Washington, and the Constitution of the United States. "Fetch him a stable-bucketful, Ike," said he, "from the hoss-trough."

The young man, who, it appeared, had wandered ashore from some yacht which had been cruising in the Sound, stared, then laughed at himself, and compromised on a bottle of beer.

Next to New York, the New England States are richest in artists' summer homes. Connecticut as a sketching ground long antedates Long Island in popularity. Here the landscape painter of the previous



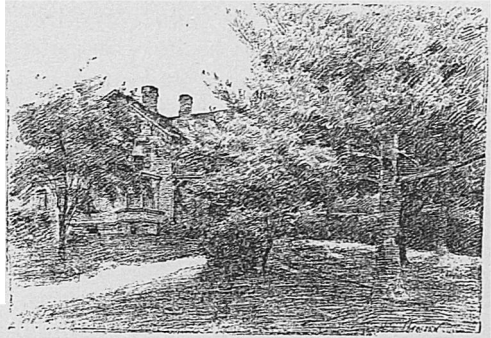
JOSEPH GREENWOOD'S STUDIO.

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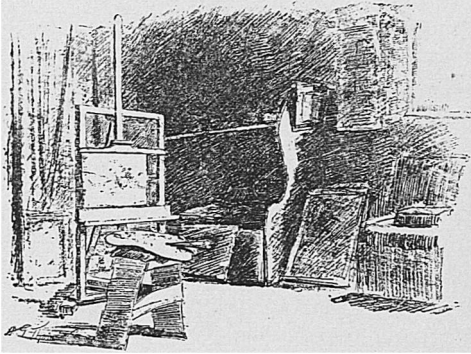


ALBERT D. BLASHFIELD'S "SEAMAN'S FARM."

generation found congenial scenes, in the fertile valleys of the Connecticut River and the minor streams; the cattle painter subjects in the rich meadows, shaded with clumps of willows, and dotted with groves of venerable elms; while to the painter of the figure the fishing settlements of the Sound shore were a perpetual delight. All of our



H. G. THOMSON'S HOME.



H. G. THOMSON'S HOME.

older artists, the Harts, J. G. Brown, H. W. Robbins, F. E. Church, and the rest, have summered hereabouts, and the newer generation more than justifies their choice.

Some, like Harriette Bowdoin, make their homes on abandoned farms. Hers is at Plymouth, Conn. Joseph H. Boston has his location at Old Lyme; P. E. Rudell at Rockledge, near Greenwich; John Rogers, the sculptor, at New Canaan.

A. D. Shattuck has for years had his summer home at Granby; H. D. Thompson is at Wilton, J. H. Witt at Southport, and Dawson-Watson, who is the son of one of the foremost modern painters and illustrators in England, J. D. Watson, at South Manchester. At Mianus we find Henry G. Fangel; at Greenwich, Charles A. Fiske; at West Cornwall, J. H. Moser; Leonard Ochtman is at Riverside, Rosalind C. Pratt



W. T. TREGO AT WORK. STUDYING A HORSE IN ACTION.

at her "Villa Vista" at Stony Creek, W. Merritt Post at Westbrook. Charles Lanman's summer home is on Block Island, and at Hamden, near Hartford, has for years been the residence and studio of the poet, engraver, artist, and littérateur, W. J. Linton.

Fine working ground in Rhode Island extends a cordial summer invitation to the artist. A. T.

Bricher, who has painted his way through New York and New

England, has found fresh stimulus at Sakonnet Point, near Little Compton, and here, too, Sidney Richmond Burleigh, of Providence, spends his outdoor months.

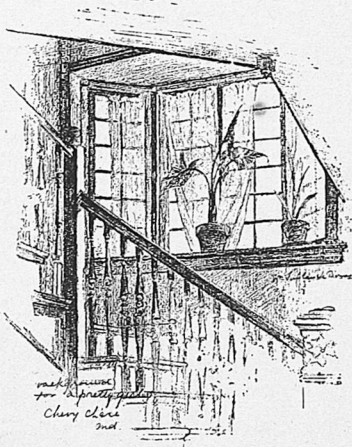
The summer home of Samuel Colman has long been at Newport, and at Newport, too, William T. Richards has his studio, and has found some of his finest subjects of sea and shore. The fash-

ionable life of the splendid City by the Sea has

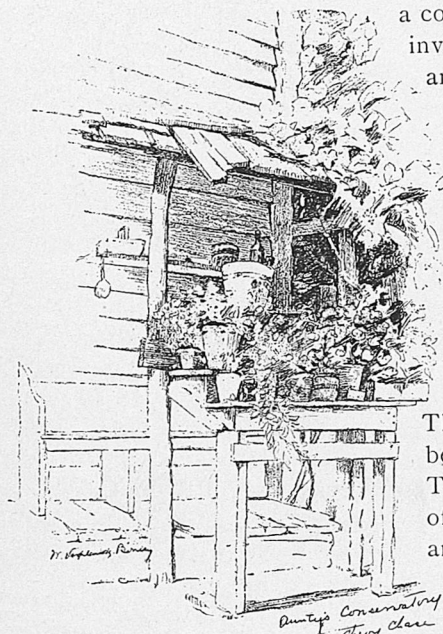
rendered it attractive, and profitable as well, to such portrait painters as Benjamin F. Porter and

George Munzig, who have cottages and studios there, and the painter's easel and umbrella are as familiar among the fishermen and farmers about Narragansett Bay as at Narragansett Pier and Newport itself.

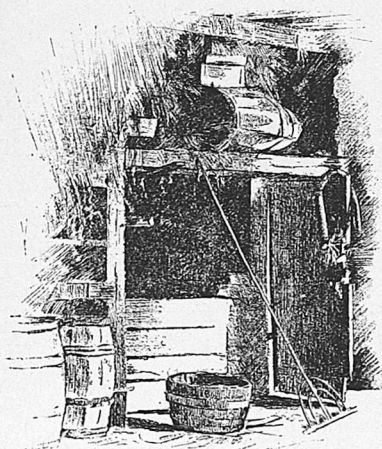
Massachusetts owns a summer population of artists of the first distinction. For twenty years and more, Eastman Johnson has had his home on Nantucket Island. Reginald Cleveland Coxe, who is now, unfortunately, invalided by an accident in his New York studio, lived and painted



WHERE W. VERPLANCK BIRNEY SKETCHES.



WHERE W. VERPLANCK BIRNEY SKETCHES.



Drawn by W. D. Gould.

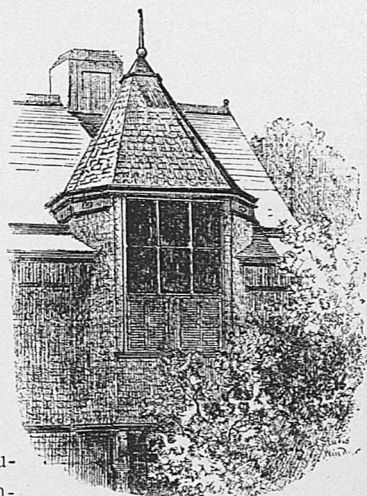
WHERE EMILY P. MANN'S PUPILS SKETCH.



NEAR DAVID WILSON JORDAN'S HOME.

at Gloucester Point. Lucy Scarborough Conant has been working at East Gloucester, and at East Brewster, on Cape Cod, Leslie Cauldwell has his place, "Bonnie Doon;" Joe Evans is at Ashfield; M. F. H. de Haas locates himself at Marblehead Neck, Walter L. Dean at East Gloucester, George W. Flagg at Nantucket, J. T. Howe at Plymouth, C. W. Hudson at Hyde Park; Mr. and Mrs. Charles A. Hulbert are at South Egremont, Edith Loring Getchell at Wollaston Heights, H. Greenwood at Warwick, David Wilson Jordan at Annisquam, Cape Ann, M. L. Macomber at Waverly, Walter Nettleton at Stockbridge, and Will S. Robinson has Stephen

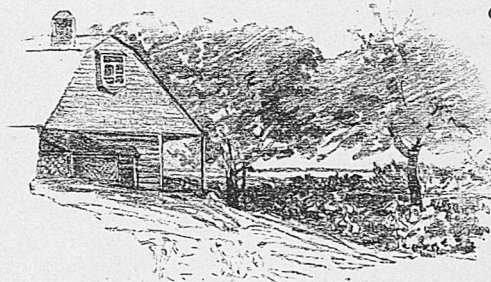
Parrish's studio at Annisquam.



WORDSWORTH THOMPSON'S STUDIO WINDOW.

Miss Frances B. Townsend is at Ipswich, Fanny W. Tewkesbury at East Gloucester, and Dwight W. Tryon has a home and studio at South Dartmouth.

Josephine M. Cook is at Montpelier, Vt., Edward Payne at Woodstock, Charles A. Platt at Windsor, and

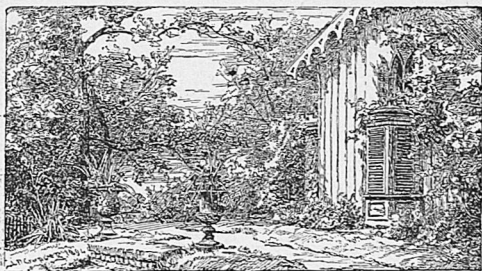


P. E. RUDELL'S HOME.

Stanley Middleton has discovered a predestined location at Highgate Farms. In New Hampshire, A. T. Van Laer has a place at New London. The popular appreciation for mountain pictures has gone out of date in favor of less grandiose scenes. The public which grew enthusiastic over Frederick E. Church's



J. CAMPBELL PHILLIPS' SUMMER WORK.

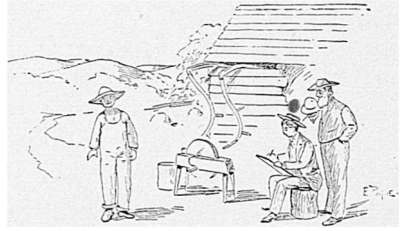


JASPER F. CROPSEY'S DOOR-YARD.

"Heart of the Andes," the great Rocky Mountain series of Albert Bierstadt, and the representations of the Yosemite and the California Sierras of J. J. Hill, is not active in this generation; but New Hampshire still attracts a number of artistic pilgrims to her White Hills.

One of the greatest and most orig-

inal of American artists, Winslow Homer, has a home and studio at Kennebunkport, Me., R. W. Vonnoh is at South Poland, famous for its mineral springs, A. F. Tait at Lubec, Ilona Rado at North Haven, William M. J. Rice at South Berwick, Charles Copeland at Thomaston, E. E. Lampert at Kennebunkport, Emily Percy



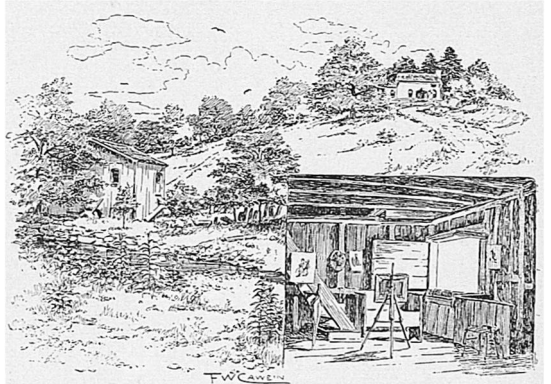
EDWARD FAYNE'S STUDIO.



WHERE ROLLAND H. LIVINGSTONE SKETCHES.

tion of pictures. The fashionable summer-maker has found a lodgement at Bar Harbor and a couple of other places, but the real life of the coast goes on quite independent of this element.

The artistic settlement of New Jersey has been rapid of recent years. The home of the late George Inness was at Montclair, and here reside his son, and his son-in-law, Jonathan Scott Hartley, the sculptor. The only surviving founder of the National Academy of Design, Thomas Seir Cumming, is still liv-



STUDIO OF F. W. CAWEIN.



Drawn by Dexter B. Dates.

STUDIO OF MOVLAN LANSDALE.

ing, at the age of ninety years, at Hackensack. One of the most popular illustrators of his day, Sol Eytinge, has his home at Bayonne; Daniel Kotz is at Park Ridge; E. J. Meeker has built himself a house at Shark River; Mary U. Whitlock has a studio near Princeton; August Will sketches along Newark Bay or the Meadows; E. Durand Chapman's home, "Elmwood," is at

Irvington; G. A. Evans is at Elberon; Paul de Longpré's cottage is at Short Hills; and Jerome L. G. Ferris flies from the heat of Philadelphia to Cape May Point. Archie Gun lives at Bergen Point, Miss M. Nelson at West Side, J. Campbell Phillips at Long Branch, William Sartain has been working at Ridgefield, Miss Ida E. Sylvester at Passaic, Robert G. Sprunk is at Ridgefield, and Emile Stangé, in West Hoboken, has an ideal summer studio in a suburb full of charms. At Summit Wordsworth Thompson escapes metropolitan torridity; Miss Electa L. Armour is at Chapel Hill, Rud. F. Bunner at Avon-by-Sea, Milton Bancroft has done



ONE OF CHARLES A. FISKE'S
SKETCHES.

much summer work at Avalon, E. R. Bowditch's summer home is a canoe and tent. In Bergen County Alexander Schilling has his home at Little Ferry, and C. Harry Eaton and Joseph Lauber are settled at Leonia. The veteran steel engraver and etcher, Samuel Hollyer, owns a country place near Guttenberg.

At the time when the doctrines of practical community of labor and living were propounded in France by Fourier, they excited extensive discussion in this country, and a society was organized to put them to the test. This society subscribed the requisite sum to create a communal colony, and erected its buildings some miles



ONE OF H. M. ROSENBERG'S SUMMER SKETCHES.



BENJAMIN LANDER'S HOME AT NYACK.

from Red Bank, N. J. They gave the place the title of Phalanx, and this it still retains. The experiment proved a failure, and the society was disbanded, but Phalanx remains, and has served as a summer home for many artists. Among those who lived there in the past, H. Pruett Share and M. J. Burns, are widely known as illustrators. They married the daughters of Albert R. Waud, who was, in his day, one of our

pioneer draughtsmen

on wood. At

present

Phalanx

has two

well-known

artist resi-

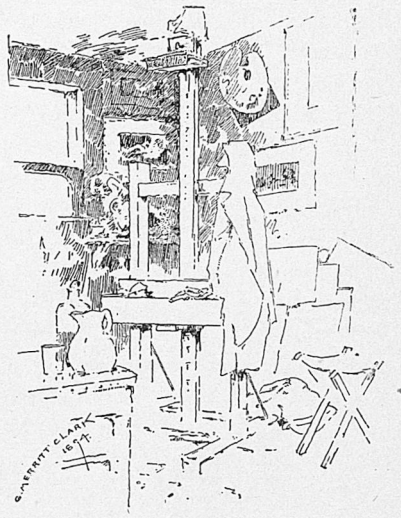
dents, W. S.

Bucklin and

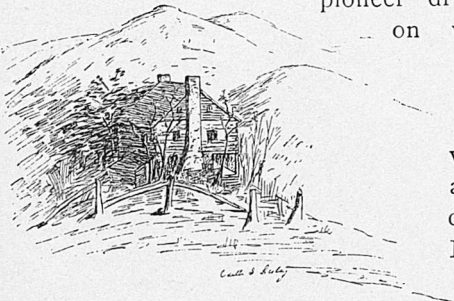
C. D. Sauerwein. A few miles away, in the Shrewsbury River country, James Symington has discovered a quaint colony of fisher-folk,

descendants of French immigrants, which has charmed him to do some summering thereabouts.

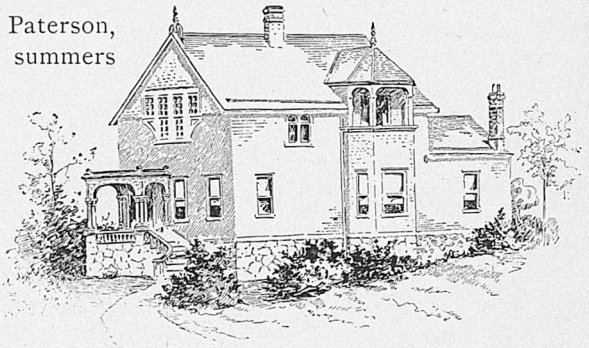
Julian Rix, who once made Paterson, N. J., his home, now breaks his summers up by wanderings in various directions, but still does much sketching in his old field. Indeed, once a painter has learned the capacities of Jersey in the way of material, he is not likely ever to entirely abandon it. There is an amazing variety to



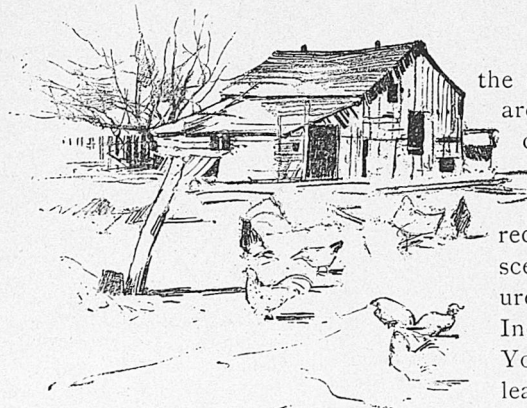
A CORNER OF G. MERRITT CLARK'S STUDIO.



WHERE EDITH S. LESLEY WORKS.



ROBERT G. SPRUNK'S STUDIO HOME.



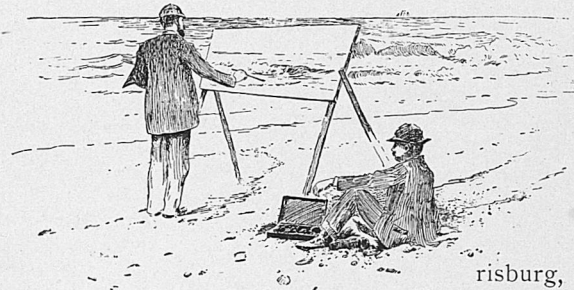
WALTER C. HARTSON'S BARN-YARD SKETCHES.

the scenery, within a comparatively small area of country, and the facilities of access are equally inviting. George Inness invariably returned to it for subjects, no matter in what direction he might wander for a change of scene. Some of the most successful pictures of H. Bolton Jones originated here. Indeed, there are few artists in New York, among our painters of landscape at least, who have not worked this ever fertile field.

At Plymouth Meeting, Pa., is the summer home and studio of Thomas Hovenden and his wife, Helen C. Hovenden. Near here, at Corson's, Katharine Langdon Corson has her house. Thomas C. Corned is working in the Blue Ridge, in Franklin County. Walter M. Dunk is at Bushkill, in Pike County, J. Wesley Little at Picture Rocks, William Levin at Lackawanna, Edith S. Lesley at Chambersburg, W. M. Lansdale at Ridley Creek, fifteen miles from Philadelphia, and the delightful studio of James D. Smillie is at Montrose, in

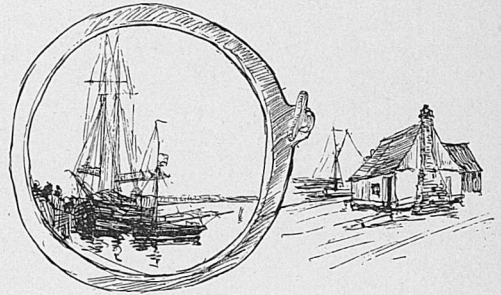


JAMES W. PATTISON'S WORKING GROUND.



A. T. MILLAR OCEAN SKETCHING.

of Philadelphia, T. Addison Richards has his summer home at Dingman's Ferry, in Pike County, W. M. Goodes is at Roxborough, a delightful spot in close contiguity to the historic Wissahickon, Claude Raguett Hurst at Lake Fidlersking, in Pike County, Mr. and Mrs. Frank Allison Hayes at Lanarch, near Philadelphia. The surroundings



EDWARD A. BELL'S SUMMER HOMES.



EDWARD LOVAL FIELD'S STUDIO.

Susquehanna County. Some twenty miles from Philadelphia, at North Wales, William T. Trego has a summer home and studio, though most of his painting is done out of doors, where his military models can have free play. D. Burleigh Parkhurst is at work near Harrisburg, along the Susquehanna River, Frederick L. Pitts works in the vicinity

of the Quaker City are so full of pictures that the local artists do not need to go far afield for subjects. The Pittsburg painters, who number many men and women of ability, likewise work mainly around their own city. John W. Beatty has a summer studio and home in one of the suburbs.

When one turns farther south and west, the spread of the artistic army

dwindles. At Claymont, in Delaware, the widow of the famous illustrator F. O. C. Darley resides. B. D. Payne, of that place, does his summer work about home. Howard Pyle lives and works in Wilmington, F. T. Richards during the summer has his home in Maryland, in a farmhouse built a century and a half ago, on the banks of the Susquehanna; Bertha E. Perrie works about Washington, D. C., and William

Verplanck Birney has his summer home at "Chevy Chase," near the same city. Richard N. Brooke, of Washington, summers in Virginia, his native State, as does

W. L. Shepherd, of Richmond. Florence Mackubin, the miniature and portrait painter, has her home and studio at Annapolis, Md., as does also Frank B. Mayer. C. H. L. Macdonald does his summer work in Virginia, near Washington, and E. C. Messer at Anacostia. Frank L. Fithian is at Statesville, N. C., and Elliott Daingerfield has his



HARRY ROSELAND'S CATBOAT.



STUDIO OF R. M. SHURTLEFF.

home, "Edgewood," at Blowing Rock, among the mountains in the western part of the same State. Jules Guerin seeks his summer material among the wild Smoky Mountains of Kentucky, Louise L. Huestis goes as far south as New Orleans and Mobile, P. R. Calvert is at Nash-



MR. AND MRS. CHARLES A. HULBERT'S STUDIO.

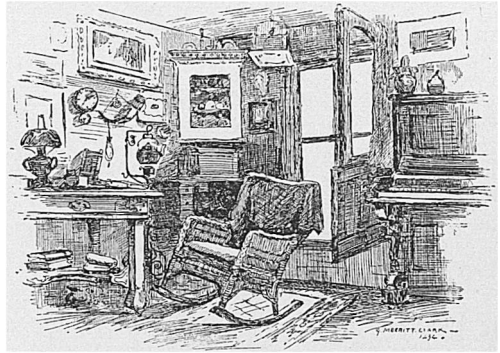


WHERE EDMUND WINHAM SKETCHES.

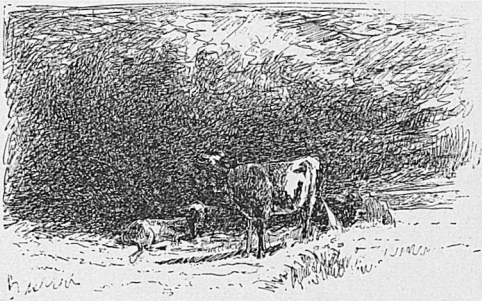
ville, Tenn., E. W. Dewing is studying the Pueblo Indians in Mexico, Anna E. Klumpke is in Kentucky. One of the most original of our summer studios is that of F. M. Cawein, of Louisville, Ky. It is an old mill, situated some fifteen miles from that city.

There has been a merry camp of Chicago painters and

sculptors at Bass Lake, Ind. It comprised, among others, Charles Francis Browne, H. A. Macneil, Lorado Taft, Mr. and Mrs. Edward Kemeys, and the Misses C. E. Brooks and Bessie Potter. Carrol M. Albright has been working at Detroit and Mackinac, Mich.; J. Clarence Ball at South Bend, Ind.; Joseph P. Birren at Bolland Lodge, St. Joe, Mich.; C. J. Budd at Racine, Wis.; E. A. Burbank at Rockford, Ill.; Florence Wales about



G. MERRITT CLARK'S STUDIO.



Drawn by Charles A. Fiske.

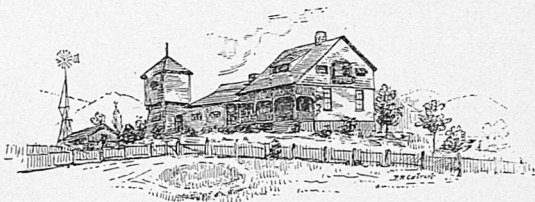
CATTLE ON THE HEATH.

Minneapolis, Minn.; Mr. and Mrs. Henry Russell Wray in Colorado, and Birge Harrison and Albertine Randall Wheelan at Santa Barbara, Cal. Rolland H. Livingstone has been among the Sierras in California, Grace Hudson at Ukiah, in the same State, De Cost Smith in the State of Washington. Otto Stark has made Indianapolis, Ind., his headquarters, M. Emma Roberts has been working at Lake Minnetonka, Minn.,

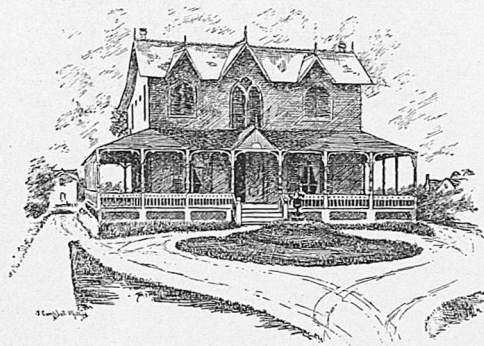


SOME OF HARRY ROSELAND'S SUMMER WORK.

Professor James William Pattison is cruising the New England coast in his yacht, Helen E. Keep is at Detroit, Mich., H. G. Maratta in Wisconsin, Oscar R. Coast in California, Oscar Lowell at Lake Delavan, Wis., Harry Fenn traversing



P. R. CALVERT'S STUDIO.



J. CAMPBELL PHILLIPS' SUMMER HOME.

Bicknell, and J. A. S. Monks, have provided the artist colony for Cushings Island, Me. M. McConnell has been in the Blue Hills, forty miles from Toronto, Ont. Chester Loomis is at Round Lake, Saratoga County, N. Y. Mary M. Phillips has been sketching at Lachine, Province of Quebec, and Livingston Platt at St. Catharine's, Ontario; while



C. W. HUDSON'S SKETCH OF NEW ENGLAND'S COAST.

New England, Lydia Purdy Hess at St. Charles, Ill., F. W. Henrich at Detroit, Walter C. Hartson in his studio-boat on the Wisconsin River, Albert Hencke at his "Holly Cottage" at Arrochar Park, Staten Island, Robert Hinckley in Maine, and P. F. Goist, of Philadelphia, travelling as chance might decree. Herman Hartwick is another wanderer in quest of the picturesque, since his return from Europe. J. T. Beggs, E. M.



WHERE JAMES W. PATTISON SUMMERS.

Henry B. Snell has found a field of operations at Pointe-a-Pic, on Murray Bay, in the Province of Quebec, and F. M. Howarth, the caricaturist, has been at his cottage at Ocean Grove, N. J. Mary Read Sherman's home and studio, "Pepperbox," are at Thompson, Conn.

As may be observed from this, necessarily only partially complete, list, the distribution of our artistic contingent which does its summering at home covers the whole country. There are painters at work in Florida, in spite of the season, for the market of the artist being found in the larger centres, and in winter, he can only

spare the dead business period of the year for his migrations. There are New York, Boston, and Philadelphia easels set up in Nova Scotia, in Newfoundland, in the wilds of the Canadian northwest within call of the surges of the Pacific. The palette and the sketch-book, with all that appertains thereto, girdle the coasts and penetrate to the remotest parts of the interior. So complete is the scattering of these summer workers that the



CHARLES A. FISKE'S SKETCH OF AN ARTIST AT WORK.



OTTO STARK'S COTTAGE HOME.

sketching. Poverty is the reason with some; a spirit of independence with others. Whatever the moving cause may be the result is the same.

What is this band of jolly young men, plodding a dusty country road, each laden with the paraphernalia of his craft? It is a commonwealth of students, going forth

question no longer is, where will you find an artist when the city studios are closed, but where will you not find one?

One development of the quest for summer study has been the summer art schools and classes, through which groups of students are gathered at various places, under the direction of certain masters. But there are also classes of students who acknowledge allegiance to no master when they go



J. A. S. MONK'S STUDIO.



T. J. FOGARTY'S SKETCH AT GRANGER'S POINT.

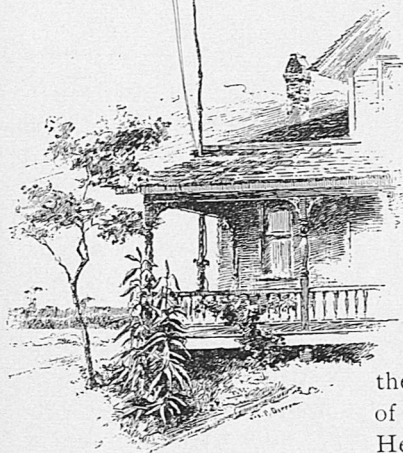
to study in its own way. The common purse may be a meagre one. It generally is. But when one is willing to live cheaply, one need never starve by the way. There are worse places to sleep in than barns, and worse beds than can be found by grassy roadsides, when the nights are clear. What are these tents in the grove, and

who these merry young women making tea at a camp-fire? It is the bivouac of a party of girls from the Blank Art School, out for a summer vacation. How many hundreds of these young people must there be scattered about the land just now!

It is almost incredible at what little expense of money such parties may be



A. T. VAN LAER'S STUDIO.

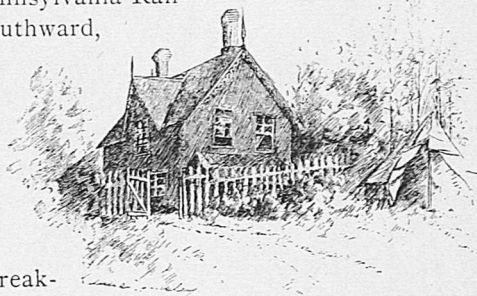


J. P. BIRREN'S "BOLAND LODGE."

carried out. Good-will, a light heart, and an honest purpose for diligence and improvement are their chief capital. Next is the avoidance of beaten tracks, where much travel has made living comparatively costly. The writer was this summer spending a few days with a friend who has a country place in New Jersey, on the line of the Pennsylvania Railroad. Southward,

wagon-roads meander to

the very limit of the State. He was out for a morning stroll before break-



Drawn by Anna Gormley.

MRS. M. E. DIGNAM'S HOME.

fast, when, at a cross-road grocery, he came upon three young fellows, seated on the porch, breakfasting off crackers and cheese. They were dusty enough, and shabby enough, and hungry enough, to judge by the zest with which they consumed their frugal fare, but they jested between mouthfuls. Some

battered tin paint-boxes and queer bundles done up in newspapers, were piled upon the porch behind them.

They were, one of them explained, just finishing a four-weeks' tramp. They had set out from New York, and travelled on foot into the wildest parts of southern New Jersey, and were now on their way back. Their entire, combined capital, at the start, had been \$35, and they had a-plenty of it left to ride home upon, but they preferred to walk. They



WHERE EDMUND WINHAM SKETCHES.

had been sketching by the way, and the work they showed was cleverly done. Their means, they explained, had been rigidly economized. Sometimes the farmers to whom they applied for shelter had given it without charge. At others a sketch of the house, or of the



STUDIO OF GEORGE A. REID'S PUPILS.

pleasant"—nor, one might add, as profitable.

On one of the roads leading from Philadelphia into the beautiful Chester County country, the writer arrived one evening, on his return from a journey in the saddle, at an old tavern which had a place in Revolutionary records, and where he proposed to spend the night. Upon the broad veranda he found some loungers



GEORGE A. REID'S STUDIO.

master or mistress, or the pet child, had been accepted for cash. When charge was made it was never excessive. "It would," said one of them, "have been more comfortable to travel in a parlor-car, but not nearly as

ELFIELD'S STUDIO
NUTLEY, N.J.

EDWARD LOYAL FIELD'S STUDIO.



INTERIOR OF EDWARD LOYAL FIELD'S STUDIO.

admiring the old swinging sign-board, which had been so newly painted that the color was yet wet. It had been very well painted, too, and the writer asked who had done it. "A wandering artist," said the landlord, "a nice young chap, who is tramping it to Philadelphia and is out of money. He is having his supper now, and is to sleep here, have breakfast in the morning, and a couple of dollars for the job."

This youngster was a student at the Pennsylvania Academy of

Fine Arts, and is now a well-known and prosperous man. He had taken a fancy to visit Washington, and, as he could only scrape a few dollars together, had walked there. He had examined the city, and, nearly penniless, had started on his return. This was the second old sign he had repainted, and on the proceeds he fared gayly back to his city garret and his work at the Academy.

A Philadelphia artist, of merited reputation in his day, Thomas Sully, once informed the writer that, in his youth, he made an extended journey through Virginia and lived by painting portraits at \$5 apiece. He had then enjoyed no education in art, but he had contrived to master some of the rudiments, beside which, he added, his patrons knew even less than he. But the world has grown wiser since then.



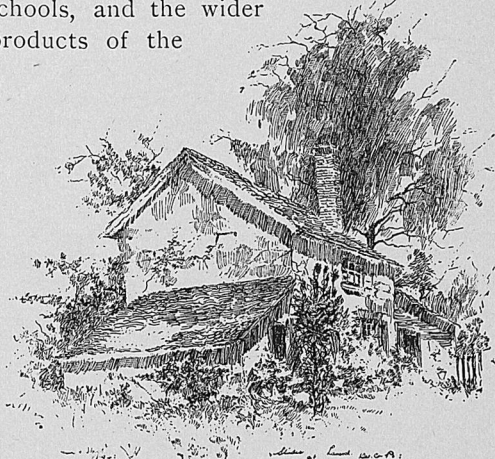
JAMES W. PATTISON'S SKETCHING PLACE.

The very spread of summer art study has given rise to a taste for art in remote places, which once only existed in the larger communities. The migratory artist has, probably without knowing it, and certainly without hoping it, inspired, in previously uneducated minds, a certain sympathy with his work, by rendering people familiar with it. He has provided an effective object-lesson, whose fruits must be obvious to all who have noted the growth throughout the country of art associations and schools, and the wider and ever wider distribution of the products of the easel.

The artist of to-day no longer rests under the popular stigma of chronic pauperism; he is no longer regarded as a mere visionary, incapable of decently caring for himself. Even that portion of the public which cannot understand his art is compelled to respect him, with his summer home and his winter studio, his faculty for enjoying his holiday without ceasing to enjoy his work, the courage of his opinions, which never fails to carry conviction in the end.



F. M. HOWARTH'S COTTAGE AT OCEAN GROVE.



FRANK ALLISON HAYS'S STUDIO.